

## Slice Taxes, Rentals—Quebec

### Censor to Erect Separate Bldg?

Plans for a two-storey building somewhere in the downtown exchange area have been drawn up for the Motion Picture Censorship and Theatre Inspection branch of the Province of Ontario and are awaiting the approval of the Hon. Leslie Frost, provincial

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### Keep Screen Free, Says Coe in Mtl.

No instrumentality of man will be more helpful in developing in the post-war world the philosophy which will be absolutely necessary to the establishment of a lasting peace and the saving of the world, Charles Francis Coe told members of Quebec Allied

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### Trade Situation Reviewed At Quebec Allied Meeting

Resolutions dealing with film rentals and theatre taxes were passed at the annual meeting of the Quebec Allied Theatrical Industries, held at the Mount Royal Hotel, Montreal on September 20. Representatives from both the



**WOLFE COHEN** (Centre)

Wolfe Cohen, general manager of Warner Bros. in Canada, will join the company's foreign department in the near future. He is shown with Joe Plottel (left), Leon Schlesinger (right).

Motion Picture Theatres Association of Ontario and the Independent Theatre Owners Association of Ontario were on hand and attended the dinner later, at which were present outstanding figures in the life of the province.

The business meeting went on record as being strongly opposed to the present manner of selling film on percentage except in first-run Montreal houses and called for a straight rental policy.

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### Theatres Help

The three Peterboro, Ontario, theatres are helping the current civic campaign to start a memorial and community centre.

### War Services in VII Loan Meeting

Co-operation between exhibitors and the Motion Picture War Services Committee during the Sixth Victory Loan was greater than in any previous drive, J. J. Fitzgibbons reported to the meeting of that organization in Toronto on September 21. The chair-

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### Capacity Crowds Drawn By Hope

Bob Hope, one of the BO's best friends, was in Toronto last week to help a number of worthy causes and because he was unfailingly friendly and willing, automatically helped his own. No visiting star in Toronto's history ever got the kind of reception

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## Wolfe Cohen Joins WB International

Wolfe Cohen, for several years Canadian general manager for Warner Brothers and since 1941 a vice-president of the Dominion organization, will join the company's foreign department as part of the shift following the resignation of Robert Schless, foreign general manager. He takes charge of Mexico, South America, Australia, New Zealand, and the Far East.

He will be succeeded here by Ralph Clark, Ben Kalmenson, general sales manager, announces. Clark was in charge of Australia and New Zealand for many years. He has headed the Home Office contract department in New York since the war began.

Cohen, an outstanding figure in Canadian distribution, has

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## Canadian Fox Crew Meet in Toronto

With Sydney Samson, Canadian sales manager presiding, Twentieth Century-Fox's Dominion representatives gathered at Toronto's Royal York Hotel on September 21 and 22 and heard William C. Gehring, division chief, describe enthusiastically the product and policy for the coming season. A forceful and impressive speaker who is extremely popular in Canada, Gehring transferred his conviction to the delegates that the coming year would be an unprecedented one in the history of the company.

"We are going to shoot the works," Gehring told them. "Every property we own—and we own some that can't be matched—will go into production this year."

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### Fingers Crossed for Tourney

Damp weather showed up the day before the Canadian Film Golf Tournament, sponsored by Canadian Film Weekly and scheduled for Sept. 29 at the Oakdale Golf Club, Weston. However, the weather man has assured us that the tournament day will be clear.

If rain continues the tournament will be held on Wednesday, Oct. 4, the committee has decided. There are about 30 prizes and 150 golfers and non-golfers are expected to be present for the game and for the dinner that will follow.

The tournament catches us between editions and, if held on the scheduled date, will receive full coverage in the following issue of Canadian Film Weekly.

## San Diego, I Love You

Horton. Book this sure-fire laugh riot for those boxoffice lineups. Available through your EMPIRE-UNIVERSAL exchange.

Another out-and-shout laugh affair from the author of "My Sister Eileen!" With Jon Hall, Louise Albritton, Edward Everett



## War Services in VII Loan Meeting

(Continued from Page 1)

man told those present, there to plan the industry's effort for the Seventh Victory Loan, that he anticipated even greater assistance for the coming drive.

Present for the National War Finance Committee were Don Henshaw, recently returned from Hollywood, and Herbert Richardson. Henshaw represented that committee during the making of MGM's "Tomorrow John Jones," the short to be distributed by Regal and exhibited as part of the industry's effort. Almost 200 prints will be distributed of the film, which is slightly longer than a single reel. There will be no protection regardless of run and zone.

There will be French-dubbed versions of "Tomorrow John Jones" for Quebec and the exploitation campaign for it will be shorter but more intensive than the one used on "The Shining Future." Spencer Tracey stars in the film. A theatrical one-sheet will be issued for the exhibitor's use at the suggestion of Herbert Richardson.

Finance Minister Ilsley will contact all provincial chairman by wire before the drive opens and any changes caused by vital war news will also be given by him.

News clips and commentary will be embodied in the newsreels instead of being added, as has been the case in the past.

It was decided at the meeting that James Stevenson of Western Theatre will succeed J. Pearson, who resigned, as chairman of the Manitoba branch of the War Services Committee.

## Wolfe Cohen to WB Foreign Dpt.

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been associated with the company in various capacities for 19 years. Since 1936 he has been Canadian district manager. He has in the past managed the St. John, Winnipeg and Calgary branches.

Born in Belfast, he came to Canada with his parents in 1917 and that year joined Famous Players Film Service, the old Allen organization, as a poster clerk in the Toronto office. In 1920 he was a booker in the St. John office, then was office manager of the Montreal branch until 1922 when he joined Regal for three years as a salesman in St. John. He joined Vitagraph in 1925.

Cohen will establish residence in New York.

## Quebec Allied's Annual Meeting

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### Other Matters

A committee was appointed to study the difficulties of handling surplus attendance at certain hours and the suggestion was made that patrons should be kept in good humor while being lined up in a fashion that would avoid the obstruction of aisles and passages.

Conciliation and arbitration proposals came in for considerable debating. Quebec has already gone on record favoring the plan with certain modifications and the question as to whether a national pattern was practicable was discussed. It was left pending until after Quebec Allied representatives had attended the forthcoming meetings of both Ontario exhibitor associations.

Film shipments also occupied some discussion, as did the 16 mm. situation, government con-

trol and post-war problems.

### Hirsch Re-elected

The list of officers elected are: B. E. Norrish, honorary president; J. Arthur Hirsch, president; George Ganetakos, vice-president; E. N. Tabah, treasurer; Eugene Beaulac, secretary.

**Executive committee:** J. A. Hirsch, chairman; George Ganetakos, E. N. Tabah, J. A. DeSeve, B. A. Garson, W. E. Lester, B. C. Salamis, Maurice West, T. H. Trow, Eugene Maynard and Eugene Beaulac.

**Directors:** A. Adelman, Albert Bey, C. H. Brock, Leo Choquette, Ovilla Cote, J. A. DeSeve, George Ganetakos, B. A. Garson, Ed Gauthier, C. A. Magnan, J. A. Hirsch, W. E. Lester, E. N. Tabah, Maurice West, T. H. Trow, George Rotsky, B. C. Salamis, Eugene Maynard and Eugene Beaulac.

### Dinner Follows Meeting

The dinner which closed the session was attended by a number of prominent visitors who were introduced by J. Arthur Hirsch. It was addressed by Charles Frances Coe, famed representative of the Hays Office. Among these who heard him were the Hon. Thomas Vien, president of the Canadian Senate; Mayor Adhemar Renault of Montreal; the Hon. Arthur Mathewson, former provincial treasurer; the Hon. Gordon Hyde, member of the Legislative Council of Quebec; Joseph Jean, M.P., assistant to the Minister of Justice, Ottawa; Alban Janin, president of France-Film; J. A. DeSeve, manager of France-Film; John Bassett, president of the Gazette Publishing Company; John J. Fitzgibbons, president of Famous Players Canadian Corporation; R. W. Bolstad, vice-president of Famous Players Canadian Corporation; N. A. Taylor, president of Twentieth Century Theatres and delegate of the Motion Picture Theatres Association of Ontario; Ben Freedman, president of the Independent Theatre Owners Association of Ontario and Joe Garbarino of the same body; and E. H. Wells, executive secretary of the Canadian Motion Picture Producers and Distributors Association.

Quebec Allied has increased its membership in the last year. Seventy-five per cent of Quebec's 200 theatres are members of the association.

## Tivoli, Toronto On CJBC 'Let's Visit'

The Tivoli Theatre was the scene of one of CJBC's "Let's Visit" programs. Radio men recorded everything from ticket booth activities to projectionist at work and put the record on the air a few days later.

## Scenes at Quebec Meeting



Quebec exhibitors, managers and circuit executives are shown with Roy Rogers in the top and bottom photos. They boys were attending the doings at the annual meeting in Montreal's Mount Royal Hotel of the Quebec Allied Theatrical Industries. Those in the centre photo, left to right, are Joe Garbarino, Motion Picture Theatres Association of Ontario; J. Hirsch, president of Quebec Allied Theatrical Industries; George Ganetakos, United Amusement Corporation; John J. Fitzgibbons, Famous Players; Ben Norrish, Associated Screen News; William Maynard; (unidentified); Ben Carson, Superior Operating; Nick Tabah; Archie Laurie, sales manager of Republic; R. W. Bolstad, Famous Players; Ben Freedman, Independent Theatre Owners Association of Ontario; Nat. A. Taylor; Twentieth Century Theatres.



## Between Two Worlds

with John Garfield, Paul Henreid,  
Eleanor Parker

Warner 112 Mins.  
EFFECTIVE FANTASY HAS STRONG  
DRAMATIC APPEAL; ACTING ACES;  
AIMED AT INTELLIGENT AUDIEN-  
CES.

This fantasy on death, dealing with the subject of morality, is difficult to judge by customary standards of criticism. The worth of the film lies as much under the surface as on it. Only an appreciation of spiritual values and an understanding of hidden meanings can lead to full enjoyment of the production, which in its concern with right and wrong becomes peculiarly applicable to the world of the moment.

"Between Two Worlds," a new version of Sutton Vane's "Outward Bound," which was first made into a film by Warner Bros. in 1930, is a profound, thought-provoking picture from which devotees of dramatic entertainment will derive no end of satisfaction.

The scene is a ship on which the passengers are a group of persons killed in a bombing raid while on the way to catch a ship at a British port. The destination is the hereafter. Also aboard are a pair of lovers who believe themselves victims of suicide. Eventually "The Examiner" comes aboard to pass judgment on each of the passengers.

The acting is the main delight of this film. Paul Henreid and Eleanor Parker are moving as the lovers, while John Garfield is properly hard-boiled as a newspaper man. George Coulouris as a ruthless business man, Edmund Gwenn as the ship steward who is forever shuttling between this world and the other, Faye Emerson as an actress, Sydney Greenstreet as the one who passes judgment on the dead, Dennis King as a clergyman, George Tobias as a seaman, and Sara Allgood as a housekeeper also deliver excellent performances.

The film has been effectively produced by Mark Hellinger, with Edward A. Blatt contributing simple and forceful direction.

CAST: John Garfield, Paul Henreid, Sydney Greenstreet, Eleanor Parker, Edmund Gwenn, George Tobias, George Coulouris, Faye Emerson, Sara Allgood, Dennis King, Isobel Elsom, Gilbert Emery, Lester Mathews, Pat O'Moore.

DIRECTION, Good. PHOTOGRAPHY, Good.

## A & C In Society

with Bud Abbott, Lou Costello

Universal 75 Mins.  
THIS ROUGH-AND-TUMBLE COM-  
EDY WILL WOW THE ABBOTT-  
COSTELLO FANS; HEAVY GROSSES  
INDICATED.

After an absence of more than a year Bud Abbott and Lou Costello return to the screen in top form in "In Society." If the reaction of the paying customers at a local sneak preview is any criterion, the production can be depended upon to repay handsomely indeed the exhibitor who plays it.

For lovers of the robust brand of humor in which Abbott and Costello specialize, this picture is a positive howl. The comics pursue a mad, breathless pace, employing every device to ensure laughter. To be sure, the film is so much corn and slapstick, but how the customers will eat it up!

The slap-happy story, scripted by John Grant, Edmund L. Hartman and Hal Fimberg from an original by Hugh Wedlock, Jr., and Howard Snyder, presents Abbott and Costello as a couple of incompetent plumbers who crash society through a fluke and proceed to make utter nuisances of themselves, to the huge delight of their fans. They find themselves promoting a romance between Marion Hutton, a pal of theirs who operates a taxi, and Kirby Grant, rich socialite.

Before Grant and Miss Hutton can be brought together, Abbott, Costello and the girl have to clear themselves of a charge of stealing a prized painting belonging to the parents of Anne Gillis, a wealthy deb who has been trying to hook Grant for herself. The film closes with a chase sequence that will wow the fans, the kids especially.

Abbott and Costello put all of themselves in their work in their latest film. Miss Hutton, Grant and Miss Gillis support them capably. Arthur Treacher as a butler contributes a few additional comedy moments. For added appeal there is the Will Osborne orchestra.

CAST: Bud Abbott, Lou Costello, Marion Hutton, Kirby Grant, Anne Gillis, Arthur Treacher, Thomas Gomez, George Dolenz, Steven Geray, Margaret Irving, Murray Leonard, Thurston Hall, Nella Walker, William B. Davidson, Will Osborne and orchestra, Three Sisters.

DIRECTION, Good. PHOTOGRAPHY, Good.

## Canterville Ghost

with Charles Laughton, Robert Young,  
Margaret O'Brien

M-G-M 95½ Mins.  
HILARIOUS AUDIENCE PICTURE  
PACKED WITH ALL NECESSARY  
ENTERTAINMENT INGREDIENTS.

Based on a story of the same name by Oscar Wilde, but given a modern and highly comical touch, "The Canterville Ghost" shapes up as a first rate piece of entertainment. At a sneak preview, the audience was enthusiastic and responsive to the improbable and yet extremely amusing situations. To use a trite expression, the picture registered solidly.

The story opens in England in 1624 when Sir Simon de Canterville, portrayed by Charles Laughton, runs away from a duel and hides in one of the halls of Canterville Castle. Pursued by his would-be opponent, Sir Simon is walled up in the hall and a curse is laid upon him by his father who dooms his ghost to roam the castle until a kinsman performs an act of heroism to offset the act of cowardice. The years and centuries roll by until a platoon of American soldiers in the present war are billeted in the castle. Among the soldiers is Cuffy Williams (Robert Young) who, after the platoon is visited by the ghost, makes friends with the apparition and discovers that he, Cuffy, is a Canterville.

The ghost is hopeful that Cuffy will perform a deed of heroism so that the ghost no longer will have to roam. But all Cantervilles have been cowards and Cuffy lives up to the reputation when he falls on a ranger raid. But ultimately he performs a deed of bravery in disposing of an unexploded blockbuster and the ghost is freed from his obligation.

Margaret O'Brien is excellent as the six-year-old Lady Jessica, while both Laughton and Young are at their best in their respective roles. Others in the cast were ably selected. As light entertainment this picture is aces.

CAST: Charles Laughton, Robert Young, Margaret O'Brien, William Gargan, Reginald Owen, "Rags" Ragland, Una O'Connor, Donald Stuart, Elisabeth Risdon, Frank Faylen, Lumsden Hare, Mike Mazurki, William Moss, Bobby Readick, Marc Cramer, William Tannen, Peter Lawford.

DIRECTION, Excellent. PHOTOGRAPHY, Perfect.

## Pardon My Rhythm

with Gloria Jean, Patric Knowles

Universal 81 Mins.  
SLAPDASH MUSICAL PRODUCTION  
CONTAINS STUFF APPEALING PRI-  
MARILY TO THE JIVE HOUNDS.

"Pardon My Rhythm" will appeal primarily to the young element. The production's chief asset is a number of musical interludes of the sort appreciated by the jive maniacs.

The story is as juvenile as the music. It's a literary pudding that resorts to confusion and misunderstanding in an attempt to create amusement. The plot has to do with the efforts of Gloria Jean to keep Mel Torme, the boy she loves, from deserting an amateur band entered in a contest to play in Bob Crosby's band. Crosby induces Marjorie Weaver, his vocalist, to make love to Torme in order to clinch the lad's services. Miss Jean begs Patric Knowles, her pop, a playwright, to win Miss Weaver away from Torme. Matters are complicated still further when Evelyn Ankers, Knowles' girl friend, discovers what's going on. Being an understanding sort, Miss Ankers allows the farce to continue until Torme comes to his senses. Eventually all turns out well. Torme goes back to the amateur band, which wins the contest, and then signs up with the Crosby band.

The Val Burton-Eugene Conrad screenplay, based on a yarn by Hurd Barrett, was produced by Bernard W. Burton with little care and directed by Felix E. Feist routinely.

Some capable talent is represented among the players, but the material doesn't offer much of an opportunity to rise above the commonplace. The film would have profited considerably by greater use of Miss Jean's charming voice. The girl sings only briefly on two occasions and in each instance as the member of a group. Knowles and Miss Ankers strive hard to do something with their roles. Very little can be said for the performances of Miss Weaver and Torme.

CAST: Gloria Jean, Patric Knowles, Evelyn Ankers, Marjorie Weaver, Walter Catlett, Mel Torme, Patsy O'Connor, Ethel Griffies, Jack Slatery, Bob Crosby and orchestra, Saul Grauman and His Musical Staircase.

DIRECTION, Fair. PHOTOGRAPHY, Good.



## Keep Screen Free, Says Coe in Mtl.

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Theatrical Industries and their guests at their annual dinner in the ball room of the Mount Royal Hotel in Montreal last week.

This was "Socker" Coe's second appearance in Montreal, but his first address before a group of exhibitors since the special counsel for Motion Picture Producers and Distributors of America began his speaking tours on behalf of the film industry nearly two years ago.

"When the war hit, and the world was bathed in blood, we had in Canada and the United States a free screen," said Mr. Coe. "Only because of this have we been able to make the great contribution we have made to the war effort . . . to do things that no other industry could do.

"Praise God we did have a free screen. It enabled us, when the Government called for our aid, to make training films that have cut almost in half the time necessary to train our boys in many of war's specialties . . . and that saved many an American boy's life. We made educational films that have shown our people the meaning of war and the need for their all-out effort to win it. We have answered the patriotic call in every possible way. Countless Millions of miles, in every part of the world and in the face of the dangers of every zone of warfare, have been traveled by our stars to bring cheer and relaxation to our fighting boys . . . and among these players who have done the finest service to our cause, at the risk of their very lives, have been a number who were born here in Canada.

"But no industry anywhere has done more to back up the fight for freedom than the exhibitors of our two countries. They have sold bonds, they have solidified the people behind the Red Cross, the recruiting drives, the many other tasks so necessary to victory. And they have made of the motion picture theatre a great new community center of information and of inspiration as well as relaxation and amusement.

"Soon now will come that inevitable day of victory. And with it will come new responsibilities.

"We hear a great deal about the need for international understanding. But understanding is not enough . . . not nearly



## Good Guy No. 1

Mr. Robert Hope of the unlimited endurance and unfailing amiability was in town last week. The swoop-nosed comic swept down on the ordinarily conservative Queen City and his personality, wisecrackpotpourri and capers had the effect of a mass ga-ga gas attack. He has the mob in his pocket before he ever leaves the dressing-room.

The most unusual thing about Hope to a backscreen observer like myself is the diversity of his appeal. The girls, of course, are knocked out with the very thought of him being within a mile. But the guys—they love him. Newspapermen, who are allergic to ham, hung around his dressing-room. The cops and attendants are for him. The soldiers are nuts about him. You never saw such sheer affection—as apart from hero worship—lavished on a man.

To everybody he is the swell guy who lives next door or the clown of the gang. This attitude was best expressed by the kid who was supposed to be selling cold drinks to the Gardens crowd. His basket on the floor, he waited for an hour in the aisle for Hope to arrive.

"You aren't going to do much business waiting around for Bob," I observed.

"Who cares about business," he exploded, "at a time like this?"

## Guide Lines

Curly Posen is now manager of the Metro and Len Burden the Avalon . . . Charlie Dentlebeck has moved his office from the Royal Bank Building to General Theatre Supply, where Pete Brown carries on. That puts Charlie on the Square literally as well as figuratively . . . Harry Goldhar isn't at the Kent, as stated here recently, but at the Bluebell . . . Tom Daley, Imperial manager, is active in the Police K Club for kids. Keeps them off the street and brings them into the clubrooms above nearby No. 2 station . . . Twentieth Century Theatres' gang had a swell corn roast last week sparked by Lottie McMurty . . . Marg Healey, city editor of the Halifax Mail, was in town and was given a dinner at the Press Club . . . A nice place to eat is Joe Lester's quiet and intimate Maison Dore on Asquith. The walls are adorned with caricatures by Jack Boothe, Globe and Mail political cartoonist.

## On the Take

Autographic note: A signature seeker arrived at Bob Hope's dressing room too late and having seen me near the cubicles of the mighty figured that my fingerwave would have some value. He shoved his book at me and I wrote: "Bob Hope's Brother—Lost Hope." Away he went without even reading it . . . After the Fox Family Club dinner the boys and girls moved to Bill Gehring's suite, where they learned that there's many a sip twixt cup and lip. The Ed English brand of the King's English has plenty of "English" on it, as the dapper Montreal branch manager proved when he went Swami. He gave out with intriguing lies about tall dark men and long journeys while allegedly reading the palms of June Armstrong, Rose DiGioia, Louise Houston, Esther Dunette, Emily Barrett, Lil Brock and Henrietta Davidson. Just hand-holding on a big scale . . . When Syd Samson introduced Reg March of St. John at the dinner he told about Reg being New Brunswick chairman of the War Services Committee and how much he served community causes. "And," concluded Syd, "in his spare time he represents Twentieth Century-Fox . . . Flying Officer Ted Goldsmith, just back from Egypt after three years overseas, was spotted in the lobby by Sam Glazier and brought to the doings. Teddy worked for the Toronto office of Fox some years before the war.

enough. If the world is to be saved . . . if we are to achieve a lasting peace . . . we must have a whole new philosophy . . . a philosophy under which men will want and work for peace as

much as they have wanted and worked for war in the past.

"No instrumentality available to mankind will be able to contribute more to this new philosophy than the Motion Picture"

## Censor to Erect Separate Bldg.?

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treasurer.

Reaction of film men is that it's about time. After the exchange fire of last fall the theatre inspection branch revised its safety regulations and this forced both Warners and Columbia to invest about \$100,000 each in new buildings now being erected at Carlton and Church streets, Toronto. This means that the worst fire-trap in the Toronto end of the business is the present headquarters of the censor and theatre inspectors at the Parliament Buildings, Queen's Park.

O. J. Silverthorne, chief censor and in charge of the department, is well aware of the incongruous situation, having taken plenty of good-natured joshing about it. Revised safety regulations involving outlays of additional money won no protest from film men but the poor position of the censor in the matter has been highlighted by these edicts.

Building will get under way as soon as the plans are approved. The site hasn't been chosen yet but there is some talk that the old Model School site, at present an RCAF establishment, will be used. There is plenty of room on any of its four corners for the planned edifice.

Future exchange area will extend from Dundas Square to Carlton Street, where Odeon and Empire-Universal will also build. Famous Players will also have its post-war administration building in the area.

## WB Starts Digging

Excavations for the new Warner exchange building to be erected at the corner of Carlton and Church streets, Toronto, were started last week.

## Option Extended

Option for the purchase of 50 acres from the town council of Burnaby, British Columbia, for the erection of studios by the International Artists Film Corporation was extended and will expire once more on October 1.

## Ottawa Co. Sued For \$5,779 Damages

The Centre Amusement Company, Ottawa, Ltd., is the defendant in the action of Ella Toplas, 70, a professional masseuse, who claims she was injured while waiting to buy a ticket in a line-up at the theater on August 24, 1940. The amount sought is \$5,779. Solicitor for the plaintiff is Walter F. Schroeder, K.C., J. Douglas Watt is representing the company.





### **'The Climax' Fine Technicolor Operatic Music Melodrama**

**S**USANNA FOSTER of the lovely voice and Boris Karloff, the screen's most famed shudder showman, get together in this outstanding mixture of horror and music portrayed in top-notch tinting. Universal has tried to give "The Climax" everything it needs to leave "Phantom" behind at the box-office. There's Turhan Bey, Gale Sondergaard, Thomas Gomez and other excellent actors who have followed perfectly the direction of George Waggner.

"The Climax" has power, size, music, magnificent Technicolor, supreme suspense and a number of other things needed to bring in big money.

The Foster girl is an opera singer whose voice reminds the mad house physician, Boris Karloff, of a beloved singer he has killed. He is intent on making her lose her voice through either strangulation or hypnotism. But Turhan Bey won't let him.





# Fox Crew Meets in Toronto

(Continued from Page 1)

He praised Sydney Samson and his sentiments won whole-hearted support from each and every one of the delegates. "The Sydney Samson week staged by you men provided the greatest single week in the history of the Canadian organization. It was the finest kind of a tribute to not only Samson but to Twentieth Century-Fox."

"We are going to have the

seen. There are the 'Dolly Sisters,' 'Keys to the Kingdom,' 'A Tree Grows in Brooklyn,' 'A Bell for Adano,' 'Thunderhead — Son of Flicka.' There will be eight in Technicolor."

Samson revealed that the Canadian organization would handle 40 shorts during the coming season. Paul Terry will deliver a series of eight Mighty Mouse cartoons and 12 regular one featur-

Canada through industry channels.

## They Came a Long Way

Delegates to the convention came from the prairies, Great Lakes cities and both oceans.

Branch managers who were on hand are Ed English, Montreal; Reg March, St. John, New Brunswick; Harry Bailey, Toronto; Jim Patterson, Vancouver; Vernon Skorey, Calgary; and Joe Huber, Winnipeg.

The salesman present were Charles Kroup, Winnipeg; Frank Scott, Calgary; James Pearson, Montreal; and Lionel Lester, William Reid and Harvey Kathron of Toronto. Sam Glazier of head office, purchasing agent and adsales manager, was also present, as were head office bookers.

## Family Club Dinner

The Family Club of Canadian head office got together with the delegates at a dinner in the Royal York. It was an occasion for much sentiment in which everyone from the executives to the salesmen told how they felt about each other and the company.

Reg March of St. John, one of the best-known citizens of Canada's Maritime provinces and a forthright speaker, was one of those who said bluntly what the coming of Sydney Samson had meant to each Canadian staff member and with what great personal affection he was regarded. In reply Samson said that he was happy here.

"What makes me happy here?" he said. "I don't know. Buildings? Parks? We have them over in the United States. Yet I am happy here—as happy as I have ever been everywhere. You can figure it out for yourself. It's the people—you people who make the difference to me."

William Gehring, who spent much time in Canada in the company's behalf, was another who drew the comments of the speakers, most of whom were unaccustomed to such chores but wanted to say what they thought just the same. "I don't care to what office Bill Gehring is attached," one said, "as far as I and others are concerned, he is home when he is here with us."

Gehring told how much his Canadian associations and friendships meant to him. As president of the largest family club in the company, that of New York, he told those gathered with what consideration the company regarded them and, he said, he knew that it worked both ways.

All agreed that the gatherings, social and business, were the best and most enjoyable of all since their inception in Canada.

## Twentieth-Fox Lads Convene

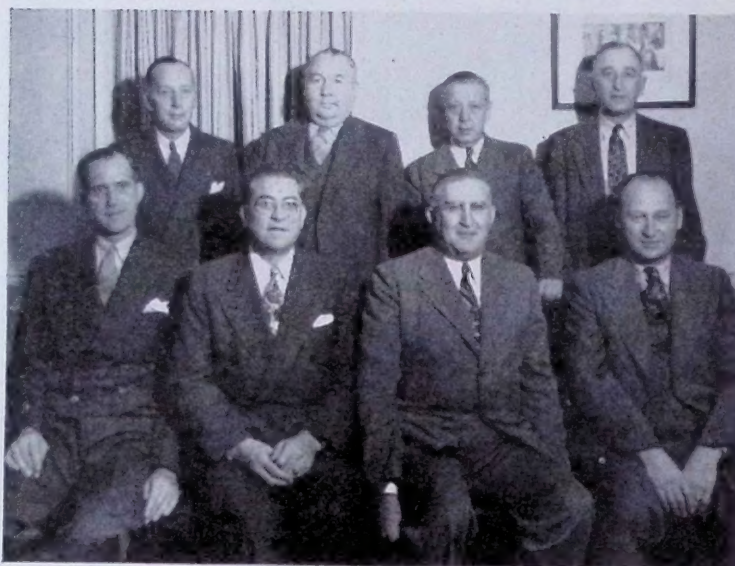


Photo of 'Twentieth Century-Fox' Canadian branch managers taken at their Royal York, Toronto, sales meeting. Front row, left to right—Jim Patterson, Vancouver; William C. Gehring, division manager; Sydney Samson, Canadian general manager; Vern Skorey, Calgary. Back row, left to right—Reg. March, St. John; Harry Bailey, Toronto; Ed English, Montreal; Joe Huber, Winnipeg.

greatest product year of this company — or any other, for that matter," Gehring continued. "There will be a continuity of releases and a succession of tremendous attractions that you will be proud to offer the exhibitor."

## Samson Greeted

Sydney Samson, who is celebrating his first year as the company's Canadian manager, received a fine welcome from his boys. He thanked them for their work on Syd Samson week, a reflection of the fact that they had accepted him as a friend as well as an associate. He was fortunate for the support he had received from them in the way of conscientious application to their tasks and thankful that the company had maintained its standard of quality during the period he was trying to establish himself in his new post.

"And next year you and I will get more help than ever from the company. Our list of pictures is one of the finest I have ever

ing the popular Terrytoon characters. Six would be Ed Thorngesen Sports reviews, four of them in color, and there was also two Lew Lehr Dribblepuss parade comedies and 12 Movietone adventures.

In addition there would be 13 March of Times and the regular Canadian movietone news. All but the March of Times, the Lew Lehr comedies and an added two-reel special, "Three Sisters of the Moors," would be in Technicolor.

## J. J. Fitzgibbons Speaks

One of the highlights of the session was the address of J. J. Fitzgibbons, president of Famous Players Canadian Corporation, largest circuit in Canada. Mr. Fitzgibbons is national chairman of the Canadian Motion Picture War Services Committee.

As national chairman of the industry's war activities he thanked branch managers and others for the manner in which they had supported the committee and helped the war effort of



**PRC  
DELIVERS**

**Benny Fields  
in  
MINSTREL  
MAN**

**DELINQUENT  
DAUGHTERS**

June Carlson  
Fifi D'orsay

**LADY IN THE  
DEATH HOUSE**

Lionel Atwill  
Jean Parker

**WATER FRONT**

John Carradine  
J. Carrol Naish

**SEVEN DOORS  
TO DEATH**

Chick Chandler  
June Clyde

**CONTENDER**

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**THE**



# **TREMENDOUS REGIONAL PREMIERES EMBRACING HUNDREDS OF CITIES**

*Texas, Oklahoma and Southwest area, with World  
Premiere in Dallas, October 18*

*New England and New York State area—a terrific  
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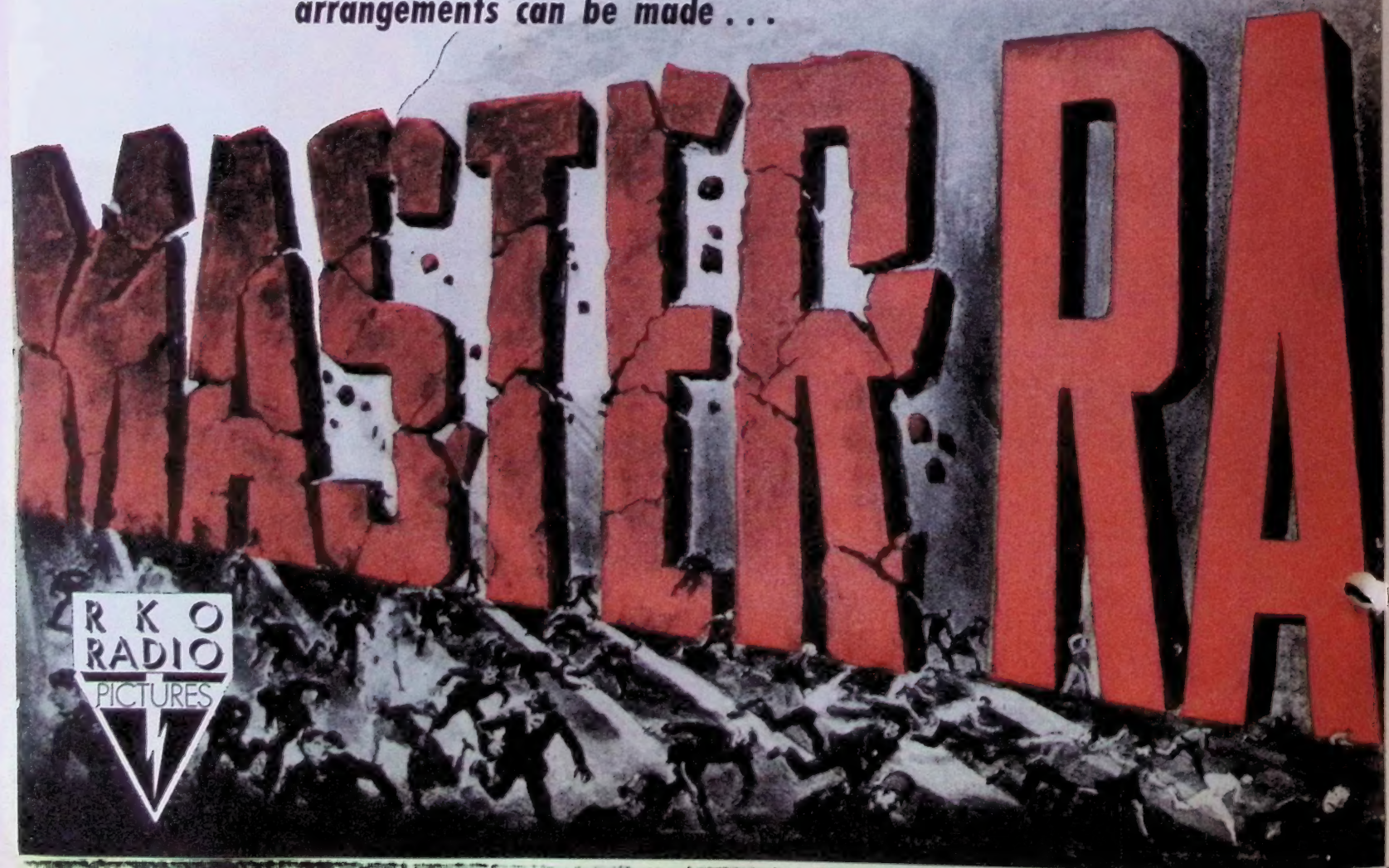
*Illinois area, including Chicago and surrounding  
territory in Indiana, October 25*

*Missouri area, including St. Louis and neighboring  
towns and bordering States, November 8*

*Ohio, Indiana, Kentucky and W. Va. area, including  
Cincinnati and Indianapolis, November 16*


*... with similar regional premieres to be held in other dis-  
tribution areas as rapidly as prints are available and  
arrangements can be made ...*

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RADIO  
PICTURES**





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the news of the coming of

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**WATCH THE "HITLER'S CHILDREN"  
RECORDS FALL!...**

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with **GEORGE COULOURIS • STANLEY RIDGES • OSA MASHEN • CARL ESMOND • NANCY GATES • MORRIS CARNOVSKY • GAVIN MUIR • PAUL GUILFOYLE**  
Produced by Robert Golden Directed by Herbert J. Biberman Screen Play by Herbert J. Biberman, Anne Fitzgerald and Raymond Lough



# Microfilm -- Tomorrow's Archives

**E**VER since the first evolutionary man could see he wanted a record of the things he saw, knew and had experienced. His attempts to record life as he knew and saw it were responsible for those cave drawings so cherished by anthropologists and historians—those rough likenesses of animals that are credited with being the beginning of art and literature.

For though life is long, memory is short. The greatest enemy of accomplishment is human limitation. The social and economic wealth of any nation is dependent on its archives for they must be what man is not—an eternal depository of knowledge into which each generation must reach for what it needs to know to keep progress alive and developing.

That is why Gutenberg's invention of movable type was such a great boon to Mankind. Printing, according to the prose of that craft and its admirers, is "The Art Preservative of All Arts."

But even "The Art of Preservative of All Arts," which as a recording method exceeded the parchment and papyrus of the Egyptians and the chipped stones of their predecessors, needed a preservative.

Now it has been found in the amazing microfilm-microstat process which lasts forever. Forever? Well, let's settle for from 400 to 500 years.

That's close enough to forever for any mortal.

**T**HE microfilm-microstat process, just another channel of photography, came to Canada and Toronto a few months ago under the leadership of O. R. Hanson and is now housed in a bright building at 431 Yonge Street, Toronto. There, busier than he ever was when director of motion picture entertainment for the YMCA, or at O. R. Hanson's exchange, or with Empire-Universal, is George Ouillahan as general manager. He is supported by Gord Downard, sales engineer; George Thurling, technical director; and Ed Smith.

The name of the firm is Microfilm-Microstat Limited and it is the only one using the precision method in Canada. The perfection of its machines is surprising and the methods used are extremely interesting.

In the camera room there is a costly machine that finds the focus, lighting, etc. and everything the average photographer has to do by hand through a mere touch on a button. There are many other interesting processes but a description of them



George Ouillahan, who has switched from film entertainment to film recording of business files, etc. via Microfilm-Microstat, Limited. He is shown beside a "viewer."

won't serve much purpose here.

The film used comes from the USA in rolls of 100 feet and is a special stock made by Dupont and Ansco. The lab can print 100 feet of positive film in four or five minutes. Film is no fire hazard, since it is all safety stock.

**B**ECAUSE of the microfilm-microstat process, the days of walking through office alleys created by filing cabinets will be over. Rooms devoted to the storage of records, usually filed in transfer cases which are not fire-proof, will be devoted to more productive services. Microfilmed records can eliminate 99 out of 100 present-day filing cabinets and all records can be placed in the remaining one. A microfilm print is about an inch square and is blown up in a "viewer" for easy examination. There is no doubt that the general acceptance of the method will influence typewriter typography and have a good effect on the eyes of the nation.

The company has already worked on valuable engineering drawings, plans and blueprints, copies of which have been sent to the USSR, South Africa and other countries. Nothing handled can really vanish on the way or in the office for the company keeps its own copy, accessible only to authorized officials.

Records are protected from fire that way. For instance, if book-keeping records had been destroyed in the recent film exchange fire they could have been replaced almost immediately if they had

been photographed on microfilm. The microfilm companies of the USA and Canada have an agreement to pool their resources to immediately replace anything destroyed by fire, the negatives being divided among them for quick printing.

The method has revolutionized many things. X-ray prints which doctors formerly studied by holding them up to the light can be photographed and replaced with the small prints which grows to full size when projected and are studied more easily. The prints can last for from 400 to 500 years and can occupy a single desk drawer in a doctor's office where a special cabinet used to be necessary.

Ancient books and manuscripts can be protected from the perishability of paper. That is, their intelligence can. An entire book can be photographed page by page for a few dollars and scholars can refer to the prints instead of adding to the wear of a priceless original. It is quite possible that people will do their reading in the new fashion in years to come. It is almost certain that favorite photographs will be microfilmed and be projected in

magic lantern fashion for visiting relatives, instead of handing each around or passing the family album. That family album, due to pass, will be another cherished thing that will give way to the modern.

One doesn't need the projection method if a copy of a rare book is wanted. A print of each page full size might be obtained. It can be read easily.

**W**HAT can microfilm do for people in the movie and theatre industry? For one thing it can save them office space and protect valuable contracts. It can do many of the things it does for others and more.

Ouillahan's company can take an ordinary still and blow it up perfectly to 24x36 at half its present cost elsewhere, a trick developed by his technicians. This will enable exhibitors to dress their foyers, lobbies and so on. Many orders have come in from theatres which found the old method too dear. The microstat blowup will take color and some theatres have had them tinted.

The old business of passing the product book around from hand to hand is a thing of the past—or will be. Every page can be thrown on a screen for all to see and study while the point the boss is making sinks in.

The process is cheap in cost and so are the viewers. It is inevitable that present methods of filing will be unknown in years to come. Many valuable records destroyed during the war would have been saved by microfilm and business men are realizing its value every day.

## Montreal Dispute in Court of Appeal

Three appeals by United Amusement Corporation and one by Warners Bros. against recent rulings in the Montreal "restraint of trade" case were postponed until October for hearing by a decision of the Court of Appeal.

One of the appeals is directed against the jurisdiction of the Superior Court, it being contended that the dispute belongs properly to the Wartime Prices and Trade Board.

**Film Weekly**

Address all communications—The Managing Editor,  
Canadian Film Weekly, 25 Dundas Square, Toronto, Canada.  
Published by Film Publications of Canada Ltd., 25 Dundas Square, Toronto, Ont.,  
Canada. Phone ADelaide 4317. Price 5 cents each or \$2.00 per year.  
Entered as Second Class Matter  
Printed by Eveready Printers Limited, 78 Wellington Street West, Toronto, Ontario

Vol. 9, No. 40 Oct. 4, 1944

HYE BOSSIN, Managing Editor



## Capacity Crowds Drawn By Hope

(Continued from Page 1)

tion given moviedom's leading good-will ambassador.

The Paramount comic topped his efforts of several days by appearing before an audience of 15,000 at Toronto's Maple Leaf Gardens. He, with Francis Langford, Jerry Colona and Skinnay Ennis, drew tremendous ovations. The ground floor was reserved for the men and women of the armed forces who marched in to the cheers of the crowd. But the greatest ovation of all was given to the wounded veterans of this war. They occupied the front seats and Hope paid special attention to them. He wandered among them wisecracking and chatting while Skinnay Ennis kept the band busy. Hope called for the photogs to take shots of the boys.

The Gardens show, bolstered by acts from "Meet the Navy," was sponsored by the Independent Druggists Association as part of their drive to sell a million dollars worth of War Savings Stamps. The house was sold out days in advance to those who had purchased stamps for the right to be present. Hope gave the crowd plenty, working alone and doing doubles with Langford, Colonna and Ennis. Colonna, of course, was a riot with the crowd but it was Frances Langford who drew the most dignified and—and except for Hope—the greatest welcome.

On Wednesday afternoon—the show was held that night—Hope and Al Watrous paired and won a golf match for the United Welfare Fund which drew 4,000 spectators and \$2,000. They played in the rain, stopped for a while, then finished. Prior to the match he was guest of honor at a luncheon attended by 60 radio and press representatives.

Hope and company's regular Tuesday evening Pepsodent broadcast from Camp Borden was attended by 13,000 soldiers who laughed and applauded.

The radio and screen star's visit to Toronto was arranged by Spitzer & Mills, who represent his radio sponsor in Canada.

The hard-working actor won more newspaper space than any visiting celebrity of his kind in years. Twenty-five pages of the three Toronto dailies had carried stories and pictures of Hope, Langford and group of Thursday noon, which was several hours before the comic planed out for New York.

Hope was not in the best of shape physically, having recently returned from the Pacific, and though the press knew it, hardly anything was said about it at the comedian's own request.



Jack Barker, Famous Players art director, is shown above in conversation with Cornel Wilde featured player in Columbia's Technicolor production, "A Song to Remember," which stars Paul Muni and Merle Oberon. Picture was taken at a cocktail party in the Hotel Pierre, New York, in honor of Wilde.

## Committee Pickets Imperial Theatre

Toronto Women's Emergency Committee, an organization seeking better hospital accommodation for wounded and disabled veterans, last week took advantage of the current RKO short, "They Fight Again," showing at the Imperial Theatre, Toronto, to inaugurate a petition patrol in front of the theatre. The short shows shots of USA orthopaedic hospital work for veterans. Some patrons and passers-by signed the petition.

## Fuller Promoted

Arthur H. Fuller, formerly head usher at the Granada Theatre, St. Thomas, Ontario, was last week appointed assistant to manager W. J. Payne. He succeeds Miss Eleanor Meloche. The Granada is part of the Twentieth Century chain.

## Applebaum Stays For 'G. I. Joe'

Louis Applebaum, one of Canada's youngest and most brilliant composers, has joined the staff of Lester Cowan Productions, which recently completed the forthcoming United Artist's release "Tomorrow the World," starring Fredric March and Betty Field.

A permanent member of the National Film Board, Applebaum has obtained leave of absence for his Hollywood duties. His next assignment will be the musical score for "G. I. Joe," based on the writings and book by Ernie Pyle, the famous war correspondent. Applebaum will work in association with Ann Ronell, celebrated composer, who is musical director of the Cowan organization.

## Rothmere Appointed To Gaumont-British

Lord Rothmere, leading British news publisher, was last week appointed to the board of directors of Gaumont British. Rothmere is a principal shareholder in British Movietone News and a large investor in Twentieth Century-Fox.

## MGM Sneak Preview At Uptown, Toronto

"The Canterville Ghost" was previewed for audience reaction at the Uptown, Toronto, one night last week, "The Hairy Ape" being pushed aside to make room. Regular newspaper ad told about "Hollywood Sneak Preview."

## Levey in Hollywood Discussing A&C Pic

Jules Levey, Toronto-born producer, was in Hollywood last week to discuss plans for a new Abbott and Costello film. He holds a one-film commitment with the comedians. Levey also picked a story for his next United Artists release.

## Canuck Novel Sold To RKO for \$100,000

Gwethalyn Graham, Toronto author, last week sold film rights to her third novel, "Earth and High Heaven," to RKO for \$100,000. Previously serialized in Collier's magazine, the book has won the Literary Guild's choice for October and has already earned close to \$50,000—\$7,500 for serial rights and \$42,000 for the book club rights. It is said that Sam Goldwyn has his eye on the story as a forthcoming production.



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lough...and wanted a divorce  
on the next!

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